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stands is in the form of a truncated Ionic column. Such dedicatory statues standing in the open, not in temples, were very common in Athens.

A lekythos, or oil-jug (fig. 6, 14 $\frac{3}{8}$  inches high), with a scene representing the departure of a warrior, is of fine execution and excellent preservation. A youth holding a lance is in the act of receiving a helmet from a woman. The date is 470-450 B.C.

Belonging to the same period is an alabastron or ointment-vase (6 $\frac{7}{8}$  inches high) with a domestic scene. A woman with a mirror in one hand is speaking to her attendant who stands before her holding out a perfume vase. The work-basket between them and the column at the back show that they are in the interior of a house.

An oinochoë (wine-jug), 5 $\frac{1}{4}$  inches high, with two boys arranging a *thymiaterion*, or incense-burner, probably belongs to a series of small jugs which were made as children's toys, though this is somewhat larger than the average. The drawing is executed with very fine lines and belongs to the period 450-420 B.C.

Of great beauty is the drawing on an oinochoë (8 $\frac{3}{4}$  inches high) with a scene of the Return of Hephaistos (fig. 8). The vase itself is in a very fragmentary state and has been largely restored, but fortunately the greater part of the picture survives. The legend of Hephaistos or Vulcan seems to have appealed to the popular imagination, for we find many representations relating to it on vases, especially of his return to Olympus, which is often humorously treated. According to the story his mother Hera, ashamed of him because of his lameness, dropped him from Olympus. Thetis and Eurynome, however, took him under their care and for nine years he dwelt with them in a grotto. To revenge himself on his mother, he sent her a golden chair with invisible chains. When she sat on it she was chained and nobody could release her except Hephaistos. But he could not be prevailed upon to do it, until at last Dionysos succeeded in bringing him back to Olympus by making him drunk. In this picture they are represented on their way, both riding on one mule, accompanied

by two merry satyrs, one of whom swings a thyrsos, the other blows a blast upon his flutes. Hephaistos carries his hammer and tongs and Dionysos holds a large wine cup in both hands; both wear ivy wreaths in token of the festive nature of their reunion.

A so-called guttus, or lamp-filler, of the Greek type, with arched handle over the top, is important for the relief with which it is decorated. This represents a contest of a Greek with an Amazon. She is mounted on a horse and is struggling violently with her opponent who has seized her by the hair and is about to plunge his sword into her. The composition is spirited and reminiscent of sculptural works of the latter part of the fifth century B.C. The glaze, however, which covers the vase, is poor and shows that it cannot date earlier than the fourth century or even later.

G. M. A. R.

#### RECENT LOANS

THE Museum is particularly fortunate in being able, through the kindness of Mrs. Lawrence, to show the very interesting collection of the works of Antoine Louis Barye—that member of the celebrated group of artists of the Barbizon School who alone devoted himself to sculpture—which was brought together by the late Cyrus J. Lawrence, and which is well known as one of the important groups of the sculptor's works.

This collection embraces ninety-two sculptures in the round, chiefly in bronze, showing the remarkable range of Barye's interest in the representation of animals, as well as the groups of men and animals, like the "Arab Killing a Lion," "Tartar Warrior" and the "Gaston de Foix," 1838, "Napoleon," "Charles VII (the Victorious)" and "Amazon." There are also nine bas-reliefs, among them the "Eagle and Serpent," dated 1824-25, one of his earliest works.

Barye as a painter is represented by eight pictures, and there is also a group of drawings.

Many of the bronzes are early proofs:

that of the "Charles VII" is No. 10; the "Theseus Fighting the Minotaur," No. 5; "Monkey Mounted on Gnu," No. 2; "Faun Reclining," No. 8; and the "Two Dogs



YOUNG SAINT JOHN  
BY ANTONIO ROSSELLINO  
LENT BY GEORGE BLUMENTHAL

After Pheasant," No. 5. The "Seated Lion" which is shown in proof No. 2, the "Lioness Standing," and the "Lion Walking" are all shown in both the first and second models.

The copies of the "King Charles Spaniel" and "Hercules Carrying a Boar" are in silver.

The collection has been arranged in Gallery 22, Floor II, where it will remain during the summer.

THROUGH the kindness of Mrs. Charles S. Fairchild, the Museum is enabled to show a part of an interesting dinner service of Sino-Lowestoft, dating from the first quarter of the nineteenth century. This has been added to the collection of English pottery and porcelain in Gallery II, Floor 2.

WE have received as a loan from Mr. John Wells a group of remarkably fine pieces of English silver formerly in the collection of Mr. E. Howard Gay of Boston.

The fifteenth century is represented by a number of rare types of spoons—four Maidenhead, two Diamond-point spoons and a Spiral-point spoon. Six Seal-head and eight Puritan spoons, the Master and Seven Apostles and seven Trefoil spoons range to the beginning of the eighteenth century.

Among the important pieces of later date is a large standing salt-cellar of gilt, made about 1600 and engraved with the arms of the city of Boston in England, which, together with the rest of the city plate, except the Regalia, was sold by the New Corporation in 1837.

A cup and cover of gilt, made in 1668, during the reign of William III, bear the arms of Queen Anne, and was undoubtedly a present from that monarch to one of her subjects. Of a slightly later date is a Monteith, or large punch bowl with a movable rim decorated with scalloped edge, used for carrying and cooling the wine-glasses. Of the end of the century, made about 1691, is a large tazza, or saucer-shaped vessel on a foot, gilt all over and engraved with a coat-of-arms.

Eighteenth-century styles are further represented by several splendid examples of the work of Paul Lamerie—a small tazza, a dessert service, two wonderful candelabra, baskets, and a waiter. There is another basket made by Edward Wakefield in 1751, and two cups with covers made in 1712 and 1747, respectively.

A MARBLE bust of the young St. John by Antonio Rossellino, which reflects the spirit of the early Renaissance of Florence with all its freshness and charm, has been lent to the Museum by Mr. George Blumenthal.

It has for us a special value since few American collectors have as yet become interested in the sculpture of the Renaissance and there are but few of these marbles in this country. Among them, there is but one example of Rossellino's work similar to this—the bust of the young Christ in the col-

lection of Mr. J. Pierpont Morgan, which, like this, is a portrait. As Wilhelm Bode has shown, in his *Florentine Sculpture of the Renaissance*, the aristocratic Florentine families had a naïve way of having portrait busts of their children made in the character of Christ or St. John, often as companion pieces. It was characteristic of the art of the second half of the fifteenth century at Florence to replace the more general types by those more individual, and the churchly monumental by the more homelike and intimate. It is this naïve realism that appeals to us so much in the art of the period. The young St. John before us could have lived to-day, so natural is the expression given him by the artist, with so much psychological understanding is it coupled with the sense of beauty. The

slight melancholy of the eyes is in contrast with the fresh, youthful pride expressed in the full round chin and the childish mouth with its slightly protruding upper lip. The child has not the slightly conscious expression of the other busts of Rossellino and in this respect it is more suggestive of the work of Desiderio. The various attributions of children busts by Antonio Rossellino are based on the St. John statue in the Bargello which is dated 1477 and with which Bode has rightly grouped the St. John busts at the Church dei Vanchettoni, at the Bargello, the Palazzo Martelli at Florence and the one at Faenza. The present bust has until now been quite unknown, and the fact that it is to be placed on public view will be greeted with the joy accorded to every work of this glorious period.

## PRINCIPAL ACCESSIONS

**GIFT OF A WORK BY BARYE.**—Antoine Louis Barye's large group in serpentine stone representing a Tiger devouring a Gazelle, has been presented to the Museum by Mrs. Theodore Kane Gibbs in memory of her husband.

**BEQUEST FROM MARIE L. DEWSNAP.**—By bequest of Mrs. Marie L. Dewsnap, the Museum has received a Chinese bed of the nineteenth century of rosewood inlaid with mother-of-pearl.

**NEW GIFTS OF LACE.**—The lace collection is once more enriched by four choice pieces. One, from an anonymous donor, is a chalice veil of beautiful Venetian needle point dating

from the middle of the seventeenth century, having for the central motive of its design a unicorn surrounded by a graceful arrangement of foliated scrolls; another, the gift of Mrs. S. P. Avery, a charming lappet of old Brussels, about 1700, has a pattern of rococo bands with floral vases; a third, presented by Mrs. E. Pope Sampson, is an unusual valance of Italian seventeenth-century drawn-work, with a design of leaves and scrolls, with the background worked in black thread; while the fourth is a unique specimen of Italian drawn-work presented by Mrs. James W. Pinchot. This last is early seventeenth-century work and has for its design a series of columns, which alternate with serpentine bands of ornament.

## NOTES

**THE WEST POINT CADETS' VISIT.**—The annual visit of the Graduating Class of the West Point Academy occurred on May 10th, when eighty-three students with their instructor, Colonel Charles W. Larned, spent the day in the Museum.

**THE LIBRARY.**—The additions to the Library during the past month were one hundred and twenty volumes, divided as follows: by purchase, one hundred and three volumes; by presentation, seventeen volumes.

The names of the donors are: Mr. Ed-